

Six Months Aint No Sentence  
2015  
Jim Leftwich

Book 138

|||||

10.24.2015



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10.25.2015

Louis Althusser  
Ideology and Ideological State Apparatuses  
(Notes towards an Investigation) (January-April 1969 )

I believe I have good reasons for thinking that behind the scenes of its political Ideological State Apparatus, which occupies the front of the stage, what the bourgeoisie has installed as its number-one, i.e. as its dominant ideological State apparatus, is the educational apparatus, which has in fact replaced in its functions the previously dominant ideological State apparatus, the Church. One might even add: the School-Family couple has replaced the Church-Family couple.

Why is the educational apparatus in fact the dominant ideological State apparatus in capitalist social formations, and how does it function?

For the moment it must suffice to say:

1. All ideological State apparatuses, whatever they are, contribute to the same result: the reproduction of the relations of production, i.e. of capitalist relations of exploitation.
2. Each of them contributes towards this single result in the way proper to it. The political apparatus by subjecting individuals to the political State ideology, the 'indirect' (parliamentary) or

'direct' (plebiscitary or fascist) 'democratic' ideology. The communications apparatus by cramming every 'citizen' with daily doses of nationalism, chauvinism, liberalism, moralism, etc, by means of the press, the radio and television. The same goes for the cultural apparatus (the role of sport in chauvinism is of the first importance), etc. The religious apparatus by recalling in sermons and the other great ceremonies of Birth, Marriage and Death, that man is only ashes, unless he loves his neighbour to the extent of turning the other cheek to whoever strikes first. The family apparatus . . . but there is no need to go on.

3. This concert is dominated by a single score, occasionally disturbed by contradictions (those of the remnants of former ruling classes, those of the proletarians and their organizations): the score of the Ideology of the current ruling class which integrates into its music the great themes of the Humanism of the Great Forefathers, who produced the Greek Miracle even before Christianity, and afterwards the Glory of Rome, the Eternal City, and the themes of Interest, particular and general, etc. nationalism, moralism and economism.

4. Nevertheless, in this concert, one ideological State apparatus certainly has the dominant role, although hardly anyone lends an ear to its music: it is so silent! This is the School.

It takes children from every class at infant-school age, and then for years, the years in which the child is most 'vulnerable', squeezed between the family State apparatus and the educational State apparatus, it drums into them, whether it uses new or old methods, a certain amount of 'know-how' wrapped in the ruling ideology (French, arithmetic, natural history, the sciences, literature) or simply the ruling ideology in its pure state (ethics, civic instruction, philosophy). Somewhere around the age of sixteen, a huge mass of children are ejected 'into production': these are the workers or small peasants. Another portion of scholastically adapted youth carries on: and, for better or worse, it goes somewhat further, until it falls by the wayside and fills the posts of small and middle technicians, white-collar workers, small and middle executives, petty bourgeois of all kinds. A last portion reaches the summit, either to fall into intellectual semi-employment, or to provide, as well as the 'intellectuals of the collective labourer', the agents of exploitation (capitalists, managers), the agents of repression (soldiers, policemen, politicians, administrators, etc.) and the professional ideologists (priests of all sorts, most of whom are convinced 'laymen').

Each mass ejected en route is practically provided with the ideology which suits the role it has to fulfil in class society: the role of the exploited (with a 'highly-developed' 'professional', 'ethical', 'civic', 'national' and a-political consciousness); the role of the agent of exploitation (ability to give the workers orders and speak to them: 'human relations'), of the agent of repression (ability to give orders and enforce obedience 'without discussion', or ability to manipulate the demagoguery of a political leader's rhetoric), or of the professional ideologist (ability to treat consciousnesses with the respect, i.e. with the contempt, blackmail, and demagoguery they deserve, adapted to the accents of Morality, of Virtue, of 'Transcendence', of the Nation, of France's World Role, etc.).



Of course, many of these contrasting Virtues (modesty, resignation, submissiveness on the one hand, cynicism, contempt, arrogance, confidence, self-importance, even smooth talk and cunning on the other) are also taught in the Family, in the Church, in the Army, in Good Books, in films and even in the football stadium. But no other ideological State apparatus has the obligatory (and not least, free) audience of the totality of the children in the capitalist social formation, eight hours a day for five or six days out of seven.

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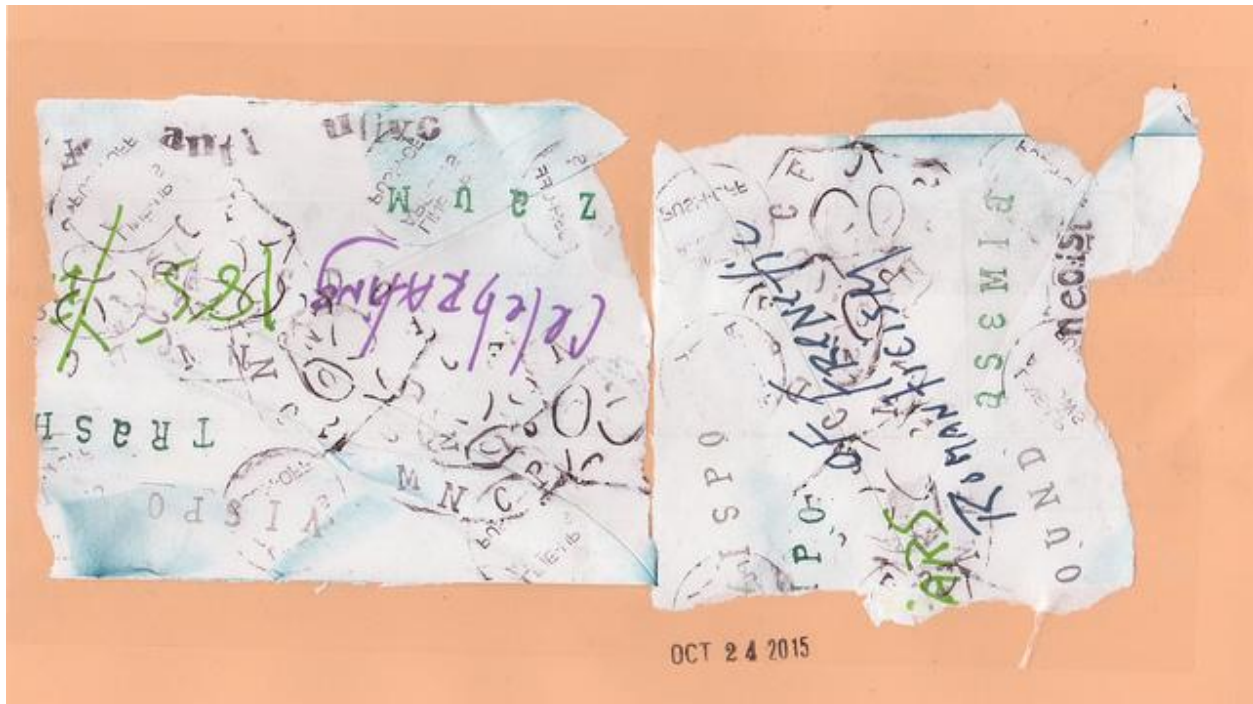
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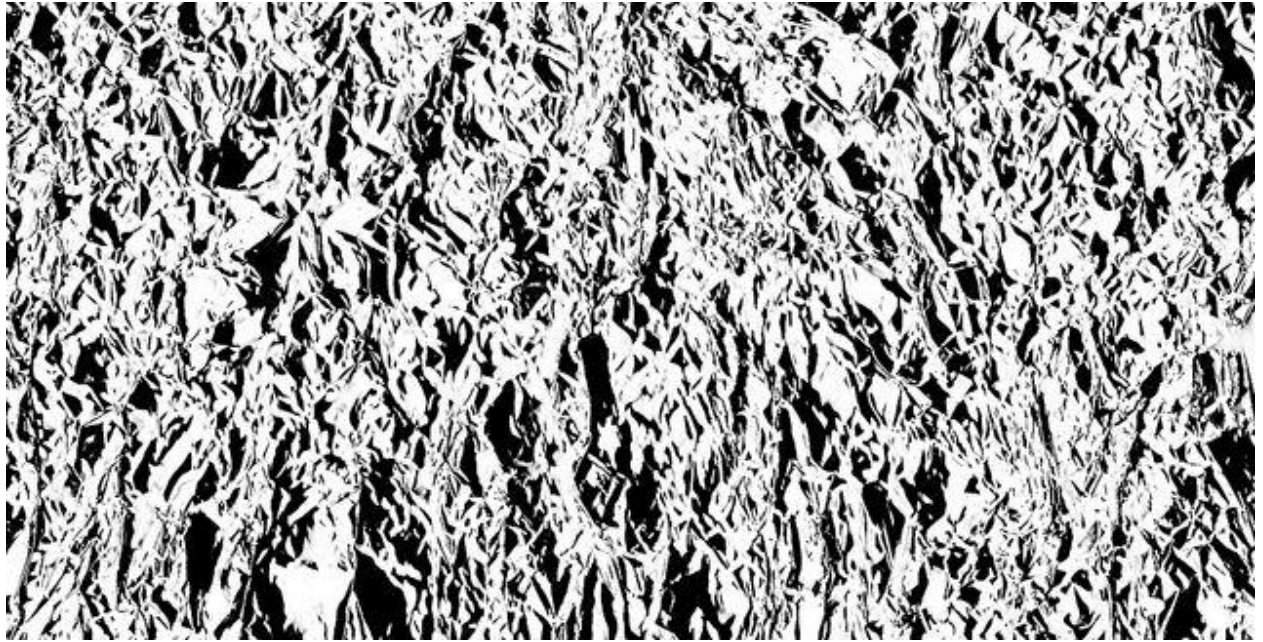
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10.26.2015



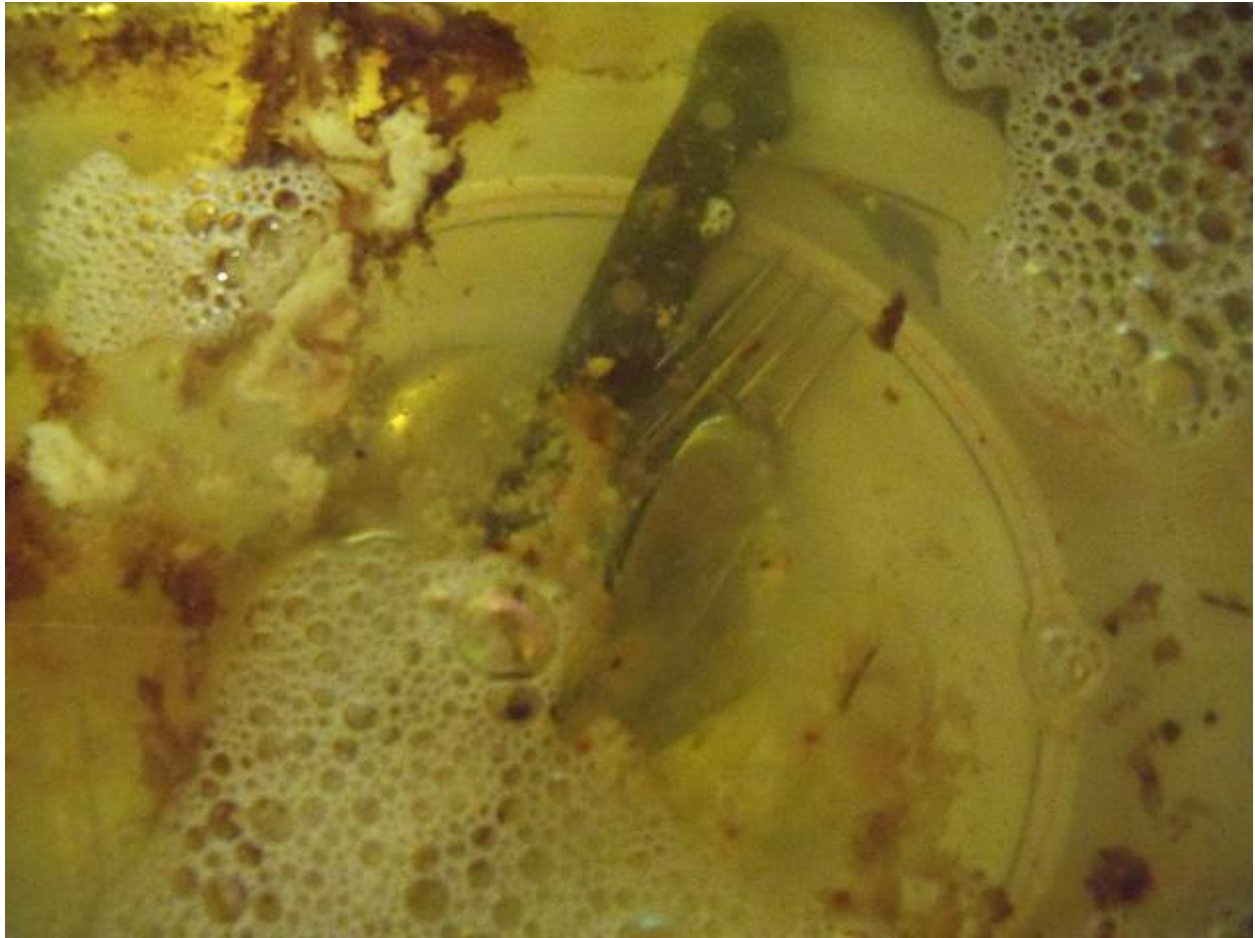








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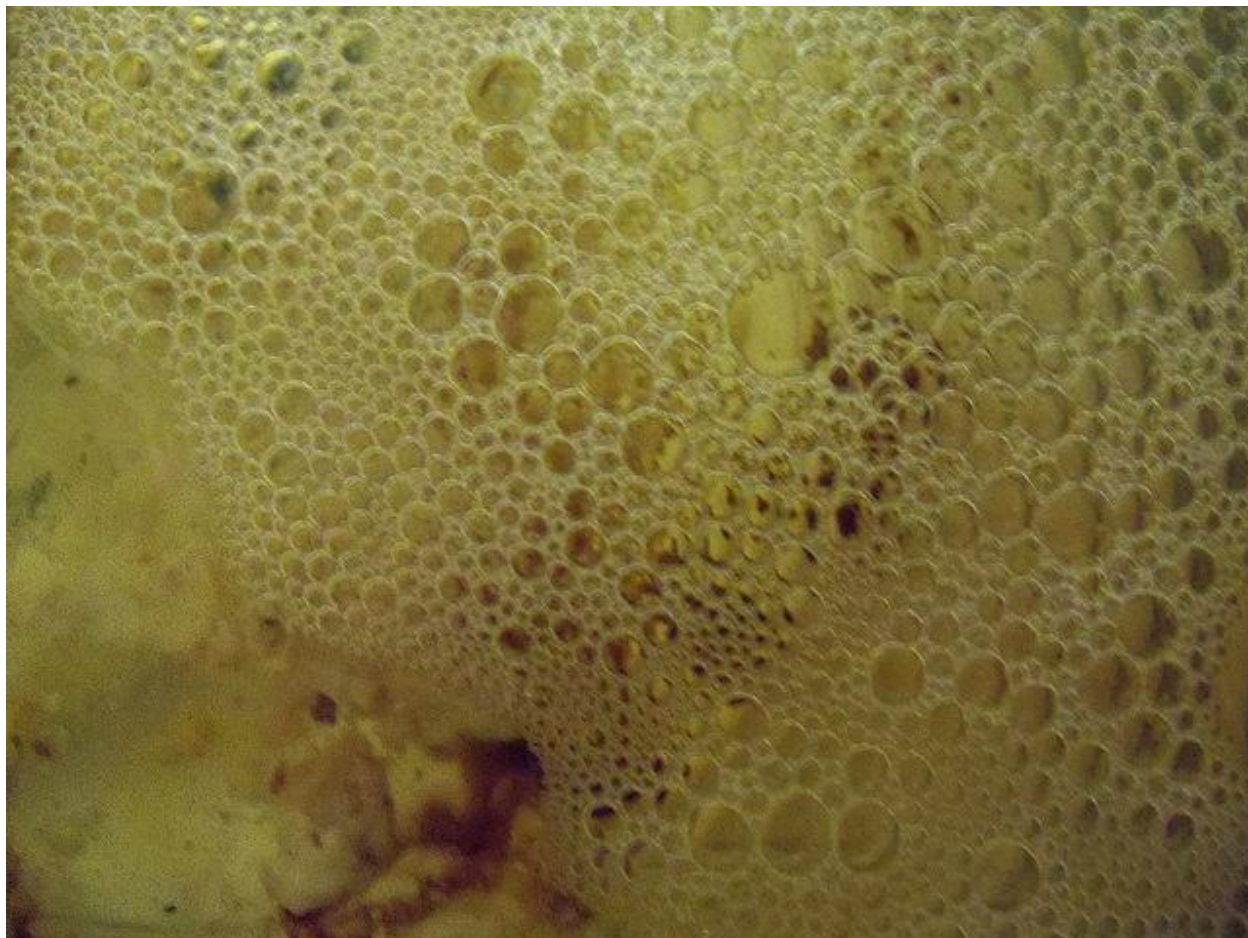




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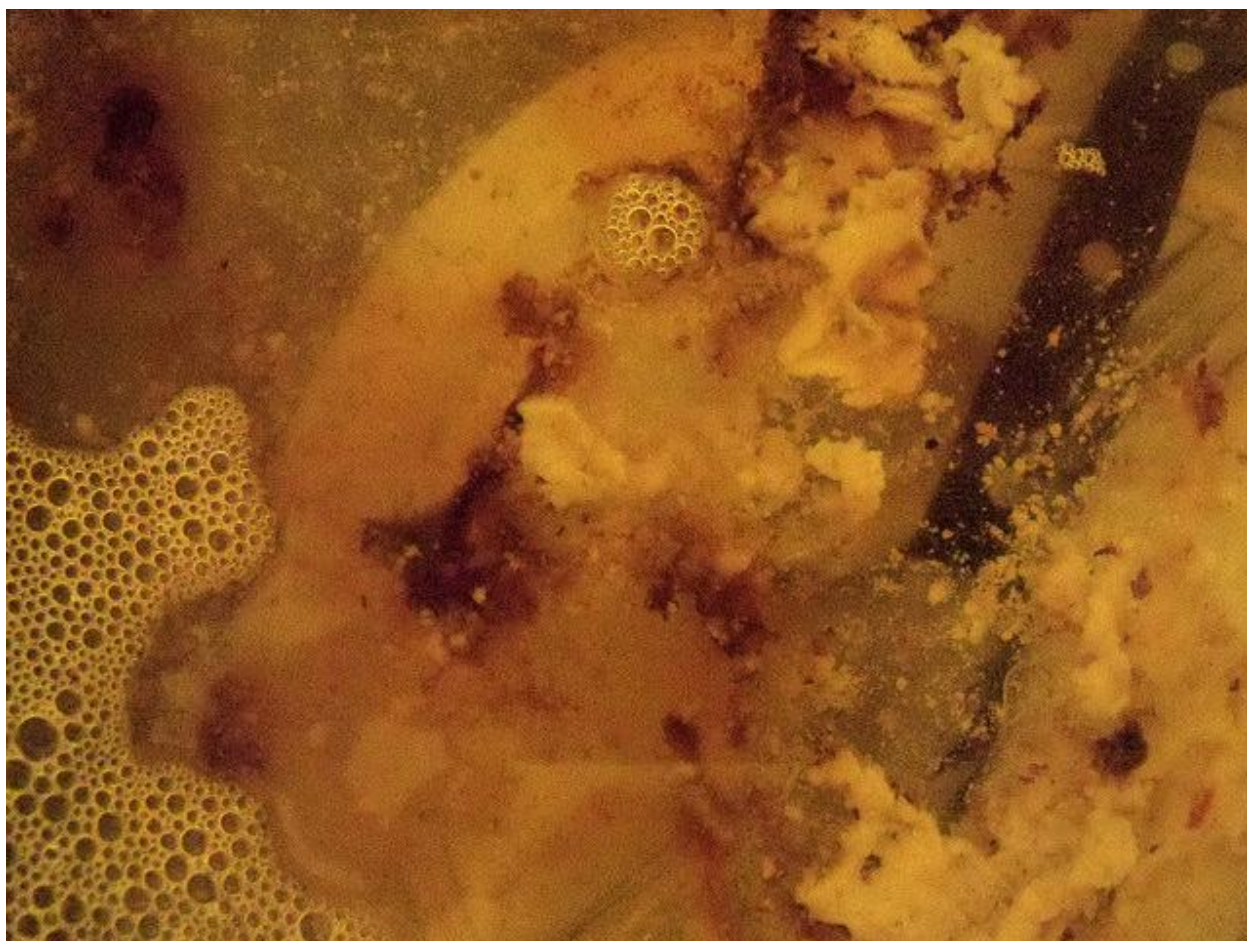
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|||||



(no subject)

Inbox

x

Jim Leftwich <jimleftwich@gmail.com>

Oct 6

to Tomislav, Aaron

<http://www.upress.umn.edu/book-division/books/the-deadly-life-of-logistics>

<http://thedisorderofthings.com/2014/09/09/logistics-capitalist-circulation-chokepoints/>

<http://www.metamute.org/editorial/articles/logistics-and-opposition>

Jim Leftwich <jimleftwich@gmail.com>

Oct 6

to Tomislav, Aaron

<http://www.metamute.org/editorial/articles/factory-without-walls>

<http://irows.ucr.edu/cd/courses/10/reader/New%20Left%20Review%20-%20Mike%20Davis%20%20Who%20Will%20Build%20the%20Ark.htm>

Tomislav Butkovic

Oct 6

to me, Aaron

according to dell, when on the clock, I am a logisticstechnician

Tomislav Butkovic

Oct 6

to me, Aaron

Above all, logistics workers now choreograph and coordinate these circulatory flows across great international distance, so that workers across the global supply chain are pitted against each other to increase the competition for scarce jobs, drive down wages, and exploit wage differentials between core and periphery.

Tomislav Butkovic

Oct 6

to me, Aaron

<https://www.upress.umn.edu/book-division/books/the-exploit>

Tomislav Butkovic

Oct 6

to me, Aaron

"But if it seems that these struggles themselves are scattered across the globe, we might do well to also remember that the world of logistics, even as it has fundamentally restructured capitalist accumulation, is itself an irrevocably scattered form: it is at once a form of economic calculation that manages capital circulation in the totality of its system and a coordinated yet dispersed set of regulations, calculative arrangements, and technical procedures that render certain objects or flows governable."

Its this quote that reminds me of what's discussed in 'The Exploit' book I just linked.

Jim Leftwich <jimleftwich@gmail.com>

Oct 6

to Tomislav, Aaron

Brian Ashton, *The Factory Without Walls* (2006)

A team of researchers from the Cardiff Business School studied the chain of actions required to make a can of cola. The whole process, starting at the Bauxite mine in Australia and ending with the can in somebody's refrigerator took no less than 319 days. Of that time only three hours were spent on manufacturing, the rest was spent on transport and storage. An advertisement for the shipping company P&O Nedlloyd claims that the journey of one single container can involve literally a hundred people. These range from the guy who loaded the container to the IT people, from the logistics planners to the dockers, through the haulage drivers to the warehouse workers, from the customs officer to the captain of the ship. This highlights time and labour. The control of these two factors is the major concern for those charged with the management of supply chains.

Jim Leftwich <jimleftwich@gmail.com>

Oct 6

to Tomislav, Aaron

Alberto Toscano, *Logistics and Opposition* (2011)

Following Mumford, a number of Marxist theorists have of late reflected – in a mode that, to borrow a recent quip from David Harvey, we could call pre-communist rather than post-modern

– on what aspects of contemporary capitalism could be refunctioned in the passage to a communist society. Obversely to The Coming Insurrection, they have asked how could a high-speed rail system or an electrical network be rendered not useless, but useful – in what would clearly need to be a thoroughly redefined conception of use, one not mediated and dominated by the abstract compulsions of value and exchange.

The question of what use can be drawn from the dead labours which crowd the earth's crust in a world no longer dominated by value proves to be a much more radical question, and a much more determinate negation than that of how to render the metropolis, and thus in the end ourselves, useless.

|||||

De Villo Sloan shared a link — with Chris Wells.

Yesterday at 1:19pm ·

MinXus Mail Bag: ErAsemic Writing by Chris Wells (Columbus, Ohio, USA)

Mail art by Chris Wells (Columbus, Ohio, USA) A big "Howdy" and a secret Mink Ranch handshake are extended to Chris Wells who graces our humble page today with his work for the first time. Lately, ...

MINKRANCH.WORDPRESS.COM

Like Comment Share

You, John M. Bennett, Phillip-Texas Fontanella, Chris Wells and 6 others like this.

Comments

Chris Wells Thanks for this great write-up!

Like · Reply · 1 · Yesterday at 2:04pm

De Villo Sloan Thanks for the great work, Chris. Don't know if I did you any favors now that the debate rages about the origins of the avant-g beneath your work.

Like · Reply · 1 · Yesterday at 3:17pm

Chris Wells It's been educational for me. But I may do a repost so more people on my friends-list see it.

Like · Reply · Yesterday at 5:35pm

Write a reply...

Jim Leftwich "a recognizable avant garde has been in place for approximately 150 years" - closer to 185 years -- the Brot preface is from 1829.

Like · Reply · Yesterday at 2:33pm

De Villo Sloan You're probably right, Jim.

Like · Reply · Yesterday at 2:56pm

Jim Leftwich the Bouzingo are a good place for this history to start

Like · Reply · Yesterday at 2:58pm

De Villo Sloan I'm just starting to use the "postavant" designation and my problem is that my filter has always been Modernism and Pomo. Of course, the avant is different but overlapping. I think of the standard stuff as roots being in the last decades of the 19th century. I'll look at the links because I admit to being weak on this. Most of the Modern impulse goes back to Romanticism. You have to have a cut off somewhere.

Unlike · Reply · 1 · Yesterday at 3:04pm

De Villo Sloan Ya know, when Charles Olson first used the term "postmodern" (and he was likely the first), he placed its origins in the 15th century!

Unlike · Reply · 1 · Yesterday at 3:13pm · Edited

Jim Leftwich it looks from the Bouzingo research like a reasonable cut-off is right around 1830 (but i'm no expert on any of this).

Like · Reply · Yesterday at 3:11pm

De Villo Sloan Dear Stephen Baraban - have you ever dug into Olson's use of the term "postmodern"?

Like · Reply · Yesterday at 3:14pm

Stephen Baraban Thanks for thinking of me, De Villo! I've never actually dug too deeply into that question. I think Ralph Maud was correct in his \_Charles Olson at the Harbor\_ to say that Olson's term "post-modern" should always be thought of in the context of Olson's phrase "the archaic post-modern", as he often expressed it. In Maud's accounting, O.'s sense of the "post-modern" had to do with O.'s hope of receiving wisdom and orientation from archaic sources such as the Middle East of the 2nd Millennium B.C., for instance The Gilgamesh Epic. One thing that's interesting is that Olson's archaism goes along with an aversion (as expressed in his "Pleistocene Man" letters to John Clarke) to 'primitivism'--I think this works out to mean that Olson likes INTRICATE things earlier Peoples knew--rather than celebrating them because of ways their lives were 'simpler'. And Olson's archaism also goes along with a celebration of "the will to change". I hope that helps.

Like · Reply · 1 · Yesterday at 4:52pm

Write a reply...

Jim Leftwich <https://dl.dropboxusercontent.com/.../Brot%20Preface-w...>

Like · Reply · Yesterday at 2:33pm

Jim Leftwich scroll down to the last post here

<http://bouzingo.blogspot.com/p/biographies.html>

Resurrecting the Bouzingo: Biographies

Also known as the Bousingot, Bousingo, Bouzingot, Jeunes-France, Petit-Cénacle, and the Brigands of...

BOUZINGO.BLOGSPOT.COM

Like · Reply · Remove Preview · 1 · Yesterday at 2:33pm

Write a reply...

Jim Leftwich Olchar E. Lindsann

Like · Reply · Yesterday at 2:34pm

Olchar E. Lindsann Nice work--Columbus is a great town for mail art, with John M. Bennett, C. Mehrl Bennett, bela b. Grimm, and it appears Chris Wells and probably other people I don't know. It did a lot for me when I lived there years ago and it's great to keep seeing new things being sent out from there.

And damn it Jim, you've seduced me into writing more than I have time for a facebook response should have...

As to the genealogical question, I agree that there are many ways it can be framed and that arguing it is only useful up to a point. My own focus has settled on the ultra-Romanticists in Paris in the 1820s-30s because they were the first to -self-identify- as a community with the mandate/form/cultural practices of today's avant-garde. That is to say that they gave it a name, as Jim has point out, but that more importantly that name can be seen to designate a community whose culture, concerns, and stance/s are still recognisable and central now, although they have, of course, evolved a great deal in 180 years, along with the civilisation of which they are a part. We can also trace a direct and dense network of friendships and collaborative relationships that are unbroken from the 1820s through the Surrealists and Situationists, i.e. until avant-garde culture exploded from a small subculture of a couple thousand to a network of tens-of-thousands of participants after World War II.

In contrast to De Villo, my own framework for the avant-garde comes less from modernism/post-modernism than as a concrete intellectual subculture, in which creative activity provides one of the main vehicles of communal exchange--close to the approach to the avant-garde embodied by Atlas Press. From this perspective, modernism and post-modernism appear as 'artistic' phenomena with which the avant-garde has inevitably engaged a great deal, but which exist separately from it, offering themselves as potential tools or languages for adaptation (and being affected by avant-garde practices in turn) but not identical with it, or encompassing it. The fact that the avant--garde has come to be so firmly contextualised in terms of Modernism is, I think, central to why the first half of our history (if we accept it as such) has been almost totally effaced from our consciousness: there are a huge number of continuities between Dada/Futurism/etc. and Romanticism, Dandyism, etc. in the early 19th Century--continuities explicitly acknowledged by the later movements, mostly in texts not republished or translated since their first appearance--but the pre-Modernist expressions of these continuities have not been recognised because Modernism was seen as THE determinant for what the avant-garde was.

There are also, of course, a million different definitions of Modernism, and I'm not trying to project one particular interpretation of it onto anybody here, or set up a straw man--I'm just riffing on the general idea that De Villo raised.

(I dislike the term "postavant" for this reason--while literary approaches have perhaps evolved into something 'other' than the 'classical' early 20th Century avant-garde canon and/or beyond

modernism, post-modernism, post-post-modernism etc., this --community-- has never ceased to exist, and therefor there is, from this perspective, no "post" avant-garde. Calling something already dead is a rather underhanded way to try to kill something off. But I think the term is not intentionally offensive; it simply reflects one kind of modernist perspective)

There's a good deal of truth to both of these perspectives, especially in the 20th century, when so many of us (myself included) first encounter avant-garde culture through its associations with institutional art, or with institutionalized recuperations of it, and thus experience it as a concrete, specific community only after having engaged with it as an array of texts. So much of the contemporary avant-garde does contextualise itself as an outgrowth of modernism, or as being inextricable with certain strains of modernism.

One reason that I have devoted a large portion of my practice over the last several years to researching, uncovering, and interpret the Romanticist avant-garde (which has scarcely been written about since the 1880s, except for a few essays in the 20th century by Tristan Tzara, André Breton, Robert Desnos, Raymond Queneau, Paul Bénichou, Aristide Marie, etc.) is the new perspective that it offers us from which to view our present situation and on our (relatively) recent past, by which I would include all of the 20th Century, and thus onto the future of the community. It offers a perspective and understanding of the avant-garde which is simultaneously more comprehensive and ,more specific, and one which triangulates many of our habitual assumptions about what the avant-garde is, what kinds of things it can do, and what kinds of strategies and meta-strategies are possible.

I'll apologise ahead of time that response on this thread will be slow and erratic since the school week keeps me thoroughly tied up, and I've got much planning and grading to do this afternoon & evening...

Unlike · Reply · 1 · 4 hrs

De Villo Sloan Olchar E. Lindsann - I think this is a remarkable response and settles many issues derived from my original flimsy explanation of the post-avant that didn't venture past Silliman. May I paste this into the blog entry at MinXus-Lynxus so there will be a record of the discussion to go along with the work of Chris Wells that prompted it?

Unlike · Reply · 2 · 3 hrs

De Villo Sloan There are so many responses. But I am pleased there are folks who find the roots of the avant in Romanticism, poetry in particular. That has been lost somewhat in postmodernism. I remember when Barrett Watten dismissed Charles Olson as a "Romantic" and then it became - if you were called Romantic, it was the kiss of death. Langpo became anti-Romantic in its rhetoric. Conceptual writing, too, I think is anti-Romantic. Yet I've always been baffled because I see so clearly the roots in Romanticism. (All these things are very complex. We are jumping around between visual arts and writing. Both have their own types of discourse.) But some good points came out here, I think.

Unlike · Reply · 2 · 3 hrs

Olchar E. Lindsann Thanks De Villo, and by all means re-post my response anywhere that you think will be helpful. I'm typically too pressed for time to participate in the discussions you've

been facilitating & hosting lately, but I'm following them and value what you're helping to happen.

I have a great amount of respect for Langpo, but I think you've put your finger on one of their negative or closing-off effects, positioning themselves as anti-romantic in a rather simplistic and unthoughtful way; and this is, I think, at the root of the 'postavant' issue finding a spokesman in Silliman. (To be fair, it was Steve McCaffery who first turned my attention toward Frenetic Romanticism years ago, in the only exchange we ever had, though I'd come upon a few glancing remarks in Dada & Surrealist texts before that but hadn't yet followed them up). The use of 'Romantic' as a term of denigration is certainly wide-spread, and nearly always used without any sensitivity to the complexity of the movement.

I'd been immersed in English Romantic poetry for years until I first read Tzara, who immediately seemed to me like the logical next step from Percy Shelley; only gradually did I discover that I was nearly alone in this...

It was years later that I realised that the French Romantics had formed a much, much more intentional, radical, focused, and self-aware Romanticist project than the looser 'tendency' that we are familiar with English and (to a lesser extent) German Romanticism. The French wing has almost no presence in English literary discourse, usually dismissed as a late-comer (i.e., they analyzed what was happening haphazardly for 50 years before them, and re-organized it into a strategic programme) and obsessed with mere eccentricity (a charge familiar to anyone in the avant-garde, eh? a code for Radical).

Unlike · Reply · 1 · 2 hrs

Olchar E. Lindsann Jerome Rothenberg & Jeffery C. Robinson's Vol. 3 of the 'Poems for the Millenium' series anthologizes a ton of great stuff that explores aspects of the 19th Century avant-garde and its precursors. It's light on the French (inevitably due to the historiographic blind-spot discussed above, which will take a couple generations to clear away--there's hardly anybody translating it or talking about it in the anglophone world today) but points toward a lot of other threads and traditions that I've spent less time researching or contextualizing.

[http://www.amazon.com/Poems.../dp/0520255984/ref=sr\\_1\\_4...](http://www.amazon.com/Poems.../dp/0520255984/ref=sr_1_4...)

Poems for the Millennium, Volume Three: The University of California...

AMAZON.COM

Unlike · Reply · 1 · 2 hrs

Jerome Rothenberg Thanks for the kind words, Olchar, and the whole discussion which I'm surprised to find in such detail on Facebook. I'd be very interested in reading more. Cheers!

Unlike · Reply · 2 · 2 hrs

|||||

Emmett Williams' works appeared in George Maciunas' FluxBoxes and kits, and those boxes allowed poetry and experimental writing to appear in a context that could ignore the lines of texts, continuous narratives, and message-heavy poems.[xiv] They also fit nicely with the idea of a work as a prototype for unlimited multiple editions where the poems used the constraints of scores, instructions, and concrete poetry. These works depended on participation. In this context, Emmett Williams' Concrete poetry appeared as, and with, "event scores" in an alternative form of publication, and the name Fluxus meant to be the name of one of the boxed collections of works. In 1964, one could buy a concrete poem at the Fluxshop, an artwork, that resembled a mail-order business, or an alternative distribution system. Instead of seeking out intermedia works at the gallery, museum, or bookshop, one would subscribe to these boxes. This system of distribution and publication allowed the visual design and materiality of the Concrete poems to become part of the meaning, and, in the 1960s, one would most likely see this type of intermedia poetry as connected to art and design more than a literary tradition.

Until the 1990s, Concrete poetry in the United States was appreciated almost entirely as part of the visual and intermedia arts, not within the context of literary “creative writing.” Arguably, the proliferation of “Creative Writing” programs in US Colleges and Universities, versus the scarcity of those programs in other countries, led to the marginalization of alternative poetic traditions in the United States, including Concrete and visual poetics. If a student studies poetic practice or creative writing in the US it is extremely unlikely they will have any assignments, discussions, or even mention of influential poetic traditions including Concrete Poetry. Marjorie Perloff summarizes the situation of Concrete poetry in the American context, up until the late 1990s, that is “very conservative when it comes to poetic developments. In Establishment poetry, the poem continues to be a print block with a beginning and end surrounded by white space. Its “layout” is wholly secondary to the “message” to be conveyed. Certainly, in magazines like Poetry, this is the case. At the same time, more and more poet-artists such as Johanna Drucker and Joan Retallack, Susan Howe and Charles Bernstein, are developing typographies that create intricate semantic fields.”[xviii] This situation is changing with programs like the writing program at Brown University, University of Buffalo, and Penn’s Writer’s House, but for the most part concrete poetry continues to be studied in the United States as art, not literature or writing. Typographers, printers, performance artists, and scholars of contemporary art practices are much more likely to be very familiar with aspects of the concrete poetry lineage. That situation continues to change, but slowly.





dates

Inbox

x

Jim Leftwich <jimleftwich@gmail.com>

Jul 27

to Tim

Tim

do you know the dates of the Asemic magazines you published?

in an interview you say you started the magazine in May 1999.

was that Asemic Volume-1, or Asemic 1?

if you have all the dates, that would be great, but i'm particularly interested in Asemic Volume-1 and Asemic 5.

Tim Gaze <gazetim@bigpond.com>

Jul 28

to me

I deliberately didn't include dates in the magazine.

my memory's hazy on volume~1. It could have been late '98 or some time in '99. If I can think of a way to narrow it down, I'll let you know. Mid '98 I went to Indonesia, & put ~1 together after that.

#5 would have been circa 2007.

I'll dig through the files for #4 & # 5 & find out more exact dates. (upto #3 were analogue for the first batches, #4 & #5 were prepared digitally.)

Jim Leftwich <jimleftwich@gmail.com>

Jul 28

to Tim

i'm thinking volume~1 was late in 98.

#5 has my lofton street roanoke address. we lived there from november 05 to july 07.

i remember michael jacobson got in touch with me for the first time while we were living at that address. i don't remember exactly when, maybe spring of 07? when did you first get in touch with him. i see his first appearance in asemic magazine is in #5.

something else i have been wondering about: i sent all of my late-90s/early-00s correspondence to Ohio State for John Bennett's avant archives. what have you done with your correspondence from those days? do you still have all that stuff?

thanks Tim.

i'm trying to get some of this history straight, and i know some others are doing the same.

Jim Leftwich <jimleftwich@gmail.com>

Jul 28

to Tim

a few pieces in #2,1 are dated:

-- one is dated 1998

-- two are dated 1999

some of the pieces in #3 are dated:

-- a couple are dated 2001

-- a couple are dated 2002

-- one is dated 2003

several pieces in #4 are dated 2004

-- at least two (from JK, in the USA) are dated December 2004

in #5

-- one piece is dated 2005

-- one piece is dated August, 2006

-- one piece is dated 38 DEP 2007

if Asemic 1 came out in May, 1999

then Asemic Volume~1 probably came out in late 1998

i doubt if Asemic 2,1 came out in 1999, but it may have.

my guess is it probably came out early in 2000.

Asemic 3 probably came out in 2003.

Asemic 4 probably came out early in 2005.

Asemic 5 must have come out early in 2007.

the 38 DEP date is on one of my pieces. my date stamp was broken so i just played around with it, stamping non-existent dates. i was using it

when we lived at the house on lofton. we moved to 10th street in july.

these are my best guesses. let me know what you come up with.

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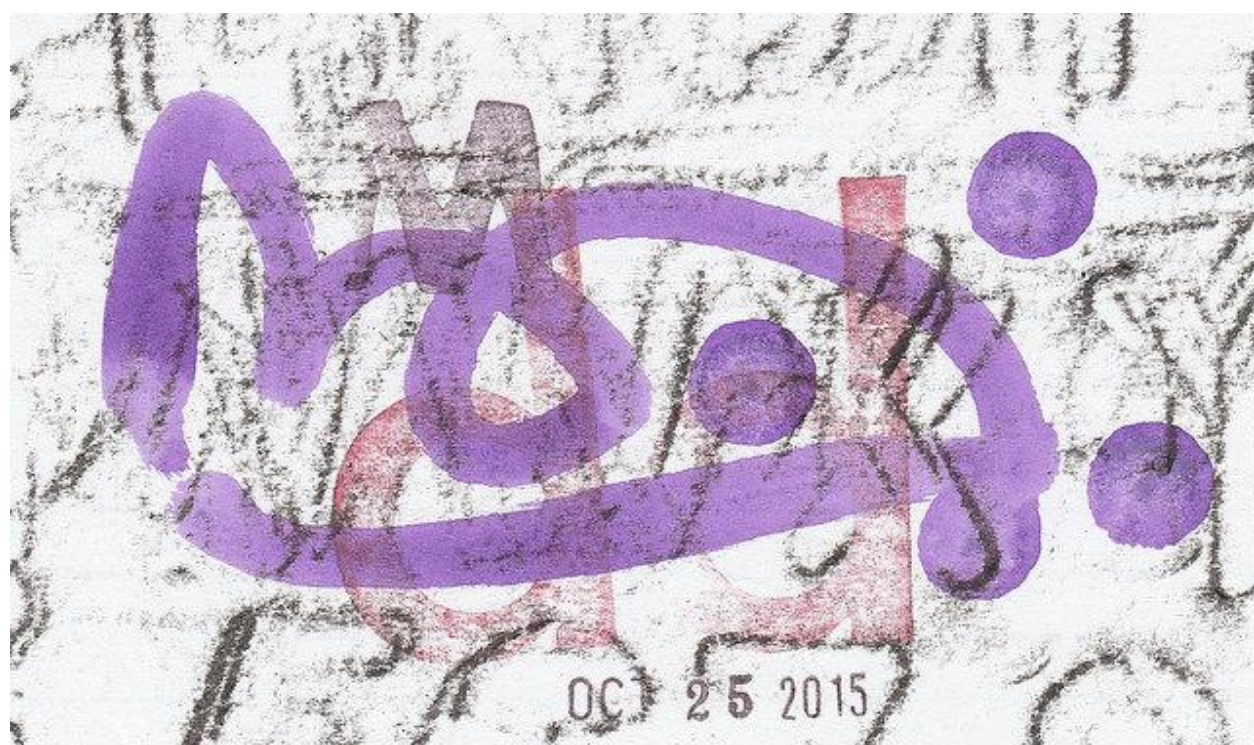
10.27.2015











an exquisite style reminiscent of an Elizabethan century poet.

In 1942 a patriotic organization named Your Ireland, led by Thomas Osborne Davis, an eloquent Irish orator, founded a new paper, *The Nation*, a large number of writers attached themselves. The journal was the *Dublin University Magazine*, which, about 40 years and was probably the finest magazine produced in Ireland. Most of the best Irish writers contributed to it, notably James Clarence Mangan, a prolific and uneven writer of every kind of verse, who, at his best, was one of the greatest poets of the land. He was much influenced by the German Romantics, and in turn influenced Eliza, Allan Poe. Other notable poets were Sir Samuel Ferguson, who wrote on Irish themes in a luridly original way, inspired to some extent by Gaelic exiles, and William Allingham, who wrote a long and interesting narrative in verse *Leatrice Bloomfield in Ireland* (1864). He studied in England and became an associate of Dante Gabriel Rossetti, adopting the Pre-Raphaelite manner, which linked him with William Butler Yeats and a subsequent period of Irish writing.

Prone to fiction, novelists, was Charles Maturin, whose *Melmoth* (1820) had a wide influence in Europe. Elizabeth Knowlton, a Quaker, who produced many novels, some with some edifying tendency. She knew Ireland well and depicted it with accuracy and humour in *Castle Rackrent* (1800) and in *The Emancipator* (1812). A landowner's daughter, she believed firmly that the solution of Ireland's troubles lay in an improvement of the outlook of its landlords.

Joseph Sheridan Le Fanu was a successful writer of a different kind. Owner and editor of the *Dublin University Magazine* in the 1850s, he wrote many novels and short stories, chiefly dealing with mystery, crime, and the supernatural. He was the first master of the ghost story. He was also a poet, and there is a poetic quality about his work that rises above the mere thriller.

#### SCOTTISH LITERATURE

The twentieth century of vernacular poetry, mainly within the novel and the short story, was a distinguishing feature of the nineteenth century Scottish literature written in English. The writers formed two groups: those using Scots for dialogue and English for the narrative, including S. Walter Scott, James Hogg, James Burnes, George MacDonald, Margaret Oliphant, William Black, and Robert Louis Stevenson; and those such as John Galt, David Mervin, and in the 20th century, Robert Louis Stevenson, who employed the form of Scottish Scots in English throughout. The language of Galt's method in *Annals of the Parish* (1821) of classing the books and references of a Scottish parish, was that it occurred in a homogeneous tone, and the Scottish idiom was a single. Scott, on the other hand, was a wider range than the former contrast between the two Scottish writers in *Robinson Crusoe* (1824), though the latter's writing and the restricted range of brilliant Scots writers, whose characters sometimes made the result of the novel unsatisfactory.

The so-called Kailyard school of fiction, characterized by a sentimental description of Scottish life and the use of Scots in the first person, appeared in the mid-nineteenth century and included James Mackenzie, John Watson, and Prockett, an Edinburgh writer. The significant work of Mackenzie, *Barrie's House* (1844), and Barrie's *War of the Worlds* (1844), the two novels and idealizations of Scottish life, were publicly exposed by George Douglas Brown in *House with the Green Shutters* (1891). Brown's work was no more than a temporary blow against the Kailyard school.

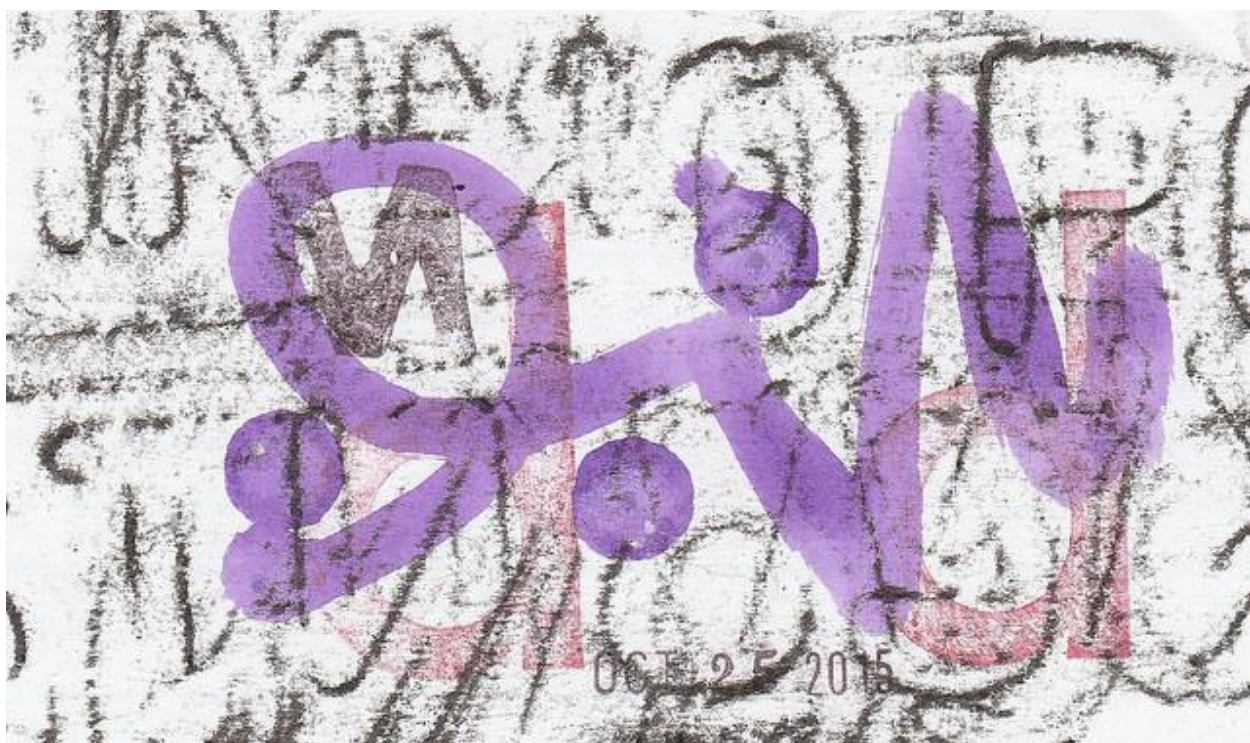
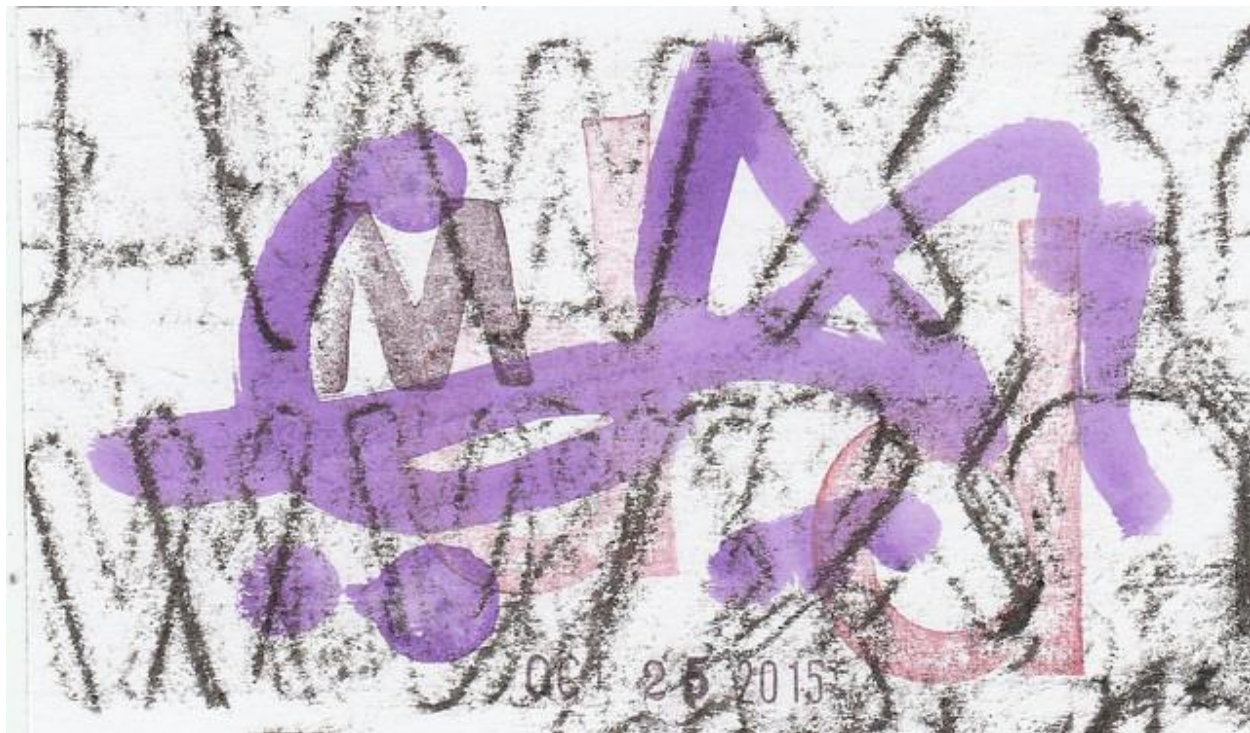
Though much was written, the poetry of the period was disappointing. Two poems of the supernatural kept an ancient Scottish tradition, James Hogg's "Kiln" (1818) and William Bell Scott's "Witch's Ballad" (1818) were good vernacular lyrics by Scott, Allan Cunningham, and George MacDonald, but the century after Burns saw a proliferation of the macabre and jocose vernacular verse forms. Widely read anthologies of vernacular Scottish poetry (1832-33) were the poetic equivalent of the Kailyard school.

OCT 25 2015











Despite the great number of writers who turned their hands to lyric and the chance of immortality, the general impression of Elizabethan verse of the great period is that it was uniformly high. No doubt the lyric became gradually overconventional, and its diction lost immediate force yet at its matchless best it fittingly expressed the temper of Elizabethan England, half springtime and half golden

The transition from medieval drama. Out of the medieval morality play, with its edifying personification of vices and virtues, had grown up the shorter interlude, usually a debate in a realistic setting between characters representing different types or trades and often lightened by comic plays about a "vice" or incarnation of grotesque rogues. The value of the interlude was most clearly seen when its separate elements broke away to form new dramatic compounds. For instance, when the interlude dealt with issues such as man's duties to his king, it dealt involved affairs of state and suggested a possible way of writing a historical play. When it drew a moral lesson from the fall of a king or great man through ill fortune as retribution for ill deeds, it clearly approached different kinds of tragic pattern; yet if it showed the good reward and the wicked confounded, it was closer to comedy. The

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cases, however, the probable is objective throughout. When the mathematician speaks of what is probable—instance, the probability of an event recurring in a sequence of events—he speaks of objective certainty, and his probability is the ratio of the number of favourable cases to the total number (both favourable and unfavourable) of all possible cases. It is not, therefore, a mathematical probability. In another sense, the mathematically determined probability of an event may turn out to be improbable; the occurrence, however, may be, for example, only a 4 percent probability, one should regard the occurrence as being probable. Finally, it is reasonable to ask whether, if it is said that a statement is probable, this means that the speaker is certain that it is probable or merely thinks it is probable that it is probable.

#### MENTAL ACTIVITY

**Thinking and language.** What distinguishes contemporary epistemology from earlier studies in the field is its profound interest in linguistic problems. On the one hand, the demand for precision in the use of language has been greatly stressed. Some writers have spoken of the need for a special, especially exact, philosophic language. Others have held that the whole task of philosophy is to make complete clear what is being said at any moment. There have been discussions about the possibility of a specialist philosophic language and attempts to handle philosophic problems with the language of formal logic so far have not always been successful. It has further been doubted whether analysis in the sense of analyzing precisely what is being said, is the whole of philosophy. Probably no one would deny, however, that as high a degree of linguistic precision as is possible is a requirement in all philosophic discussion and that the epistemologist, for instance, has been helped by closer analyses of such words as know, believe, and see.

His interest in linguistic problems has been heightened, too, by his realization of the part that language plays in

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which continued to the death of Edward the Elder in 924. Chronicle writing was in abeyance for some 50 years; and when it was resumed, its writing shared the great advance that characterized the writing of the period after the 10th-century monastic revival, which was one of the great periods of English prose. Its most famous exponents were Abbot Aelfric and Archbishop Wulfstan of York, both in Aethelred's reign. Aelfric wrote in a restrained style of great beauty and elegance, while Wulfstan ranged from impassioned appeal to measured statement of religious truths. Much of the content of the works of this time came from Latin sources but was so handled as to make the results literature in their own right. Bishop Aethelwold of Winchester translated the Benedictine Rule, and the Gospels and parts of the Old Testament were also translated at this time. As a result of all this activity, a remarkable vocabulary developed. Interest in science was shown by Byrhtferth's *Manual* and by Aelfric's *De temporibus*, both based on Bede's scientific works. Finally, some literature of entertainment has come down. Three pieces on marvels in the Beowulf manuscript, a fragmentary *Life of St. Christopher*, *Alexander's Letter to Aristotle*, and *Monsters of the East* were written in indifferent prose, but the Greek romance *Apollonius of Tyre* was lucidly and cogently rendered.

Throughout the period, from the late 7th century on, Latin works were produced; yet it was the creation of a large body of vernacular literature, in verse and prose, that was one of the most remarkable achievements of the Anglo-Saxons, without parallel among other European races of early times. The excellent writing of the *Chronicle* continued, and great activity in the production of manuscripts, some of them beautifully illuminated, was maintained throughout the 11th century. In literature (as in several other respects) the civilization of the Anglo-Saxons was superior to that of the Normans, who conquered.

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English Literature 571

the peasantry in the late 12th century. The earliest English secular lyric extant was c. 1200; the earliest noted with music were "Mirie it is while sumer ilast," from about 1225, and the famous "Sumer is Icumen in." From the mid-13th century on, lyric anthologies survived in fair number, the most famous being the "Harleian Miscellany," probably compiled 1330-40. Its contents are mixed, the same hand copying secular and religious pieces, verse and prose, French, Latin, and English.

Thus, the early Middle English period showed English literature being transformed by influences from the continent, but gradually and without losing its own identity.

### From Chaucer to the Renaissance

#### POETRY: THE ALLITERATIVE TRADITION

The middle of the 14th century saw the beginning of a new fertility in the composition of long poems in an alliterative metre. Among the early group were very varied themes—love romances such as *William of Palmyre* (before 1361); quasi-historical fragments on the life of Alexander; political satire such as *Wynnere and Wastere*; and religious legend such as *Joseph of Arimathea* (c. 1350) treating of the Holy Grail. Surviving records give an impression that alliterative verse had indeed been taken up again after a long interval, and the movement is generally called the alliterative revival. The differences from 12th-century English technique were due largely to developments in the language, and the "revival" should therefore be seen as a striking expansion of an existing way of writing. It was a western and northern movement, contrasting with the rhyming technique widespread in London and the east. This kind of verse continued to be written in Scotland up to the early 15th century. There is a considerable volume of it, and the best work, all apparently 14th century, is equal to the best that Chaucer wrote. The "heroic romance" *Morte Arthure* is virile and noble and served as Sir Thomas Malory's model for part of his *Morte Darthur*. *Piers Plowman* (earliest version c. 1370; attributed to William Langland) is expressed in a complex all-gory, with unique richness, the author's faith in man's nobility and charity. The poem is long and its language is often



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ideas associated with present impressions"—and those that are the outcome of wide attentive experience of recurring phenomena stored over many years. I would ask whether too much was being taken for granted in such dispositional beliefs and whether they could always be trusted. In the same way, he would check the hearsay knowledge; the time and circumstances in which the informants reported and the reliability of the informants are important. Having carried out this reexamination of the evidence, he would have fresh evidence. The total result of his labors might be that he would not find the evidence adequate enough to base a practical belief upon it. It is rarely satisfactory to make the test of adequacy would be subject to thorough scrutiny; on the other hand, it would now be a test satisfactory to a reasonable man. If this would give it objectivity, it depends presumably on account one gives of the reasonable. At this stage it is wrong to assume that adequacy is ever other than subjective.

It is also the further point whether a belief which the evidence has shown to be adequate, justified belief, is identical with knowledge in the strict sense. It can now be seen that the evidence is adequate in a relative and not an absolute sense; nonetheless, it justifies belief in the opinion of reasonable men. A person can be convinced and certain, so that justified belief would here be one with knowledge in the strict sense and not be mere opinion. On the other hand, it would not be infallible and would not be knowledge of absolute truth. Clearly, three things are thus distinguished: (1) probable knowledge; (2) certain knowledge, which is knowledge of absolute truth; and (3) infallible knowledge of absolute truth. Adequate evidence gives man (2), and, in this sense, fully justified belief is certain knowledge; but it is not knowledge of absolute truth.

The meaning of the term probable requires brief consideration. The probable is sometimes defined as what is believed—i.e., it is subjectively determined. Efforts may be expended to make it less subjective by bringing forward supporting objective statements; but the probable, in the sense of the word, is never wholly objective. In other

Meaning  
of  
probable



prototyping  
halcyon paragraxb  
snowfish  
design of useless  
organelles  
how orange at noon  
do the nightly  
strangers  
uptake by manageme hum  
merlyx ider produ

eat varied adapting quietude is  
graphic poems prototyping  
halcyon particles literary paragraxb  
snowfish teeth-eye  
design of hair mass useless  
organelles stratosphere  
how orange at snake-lightning noon  
do the eel mirror nightly  
strangers cassette eggs  
uptake by manageme suffix hum  
merlyx ider handmade produ

lute duties eat varied adapting quietude is  
graphic lubricant zoo poems prototyping  
rye beads zebra halcyon particles literary paragraxb  
ghost grist tonic snowfish teeth-eye  
gestural tongue design of hair mass useless  
phonetic magma organelles stratosphere  
how hero balloons orange at snake-lightning noon  
do aimless ropes the eel mirror nightly  
volcano-wrap strangers cassette eggs  
uptake by stuffed chickens manageme suffix hum  
appendix merlyx appears ider handmade produ

10.28.2015

Jack Wright

When in the sixties some composers asked these musicians to loosen up and improvise they said, ok, if it's in the score, but that's not something we would enjoy doing for ourselves or feel confident about. However, given the slow rising tide of democratization, some of these people called musicians became frustrated with their role. That was the origin of Free Jazz, which originated in NY beginning in the early sixties, and then free improvisation, beginning in the mid-sixties in Britain. As intermediaries they felt they didn't get to actually enter this mystery for themselves; they had the instruments in their hands but not the music itself. It was primarily those who were jazz entertainers who were interested, for taking the initiative to depart from the code was always part of their job, as well as their off-stage playing.

The "free" of these two titles points to the negative, what one has escaped, but that leaves open the question of why, the motivation. To be free of aspects of the code, of one's musician role risks exposure as a failure—why would anyone do that? So we have to ask, what is the positive side of this word? On the personal level, where ultimately such decisions are made, the positive of free playing is the desire to enter the inner sanctum of the mystery itself, to be the music, and the way to do this is be fully present as the maker of sound at the precise moment it is made. This has a further corollary: instead of music being the result of the effort to make it, music is whatever sound and silence I make. When I choose to be in the space of music, whether it is called practice, session, or performance, I am not preparing to make music, as in a rehearsal, I am music, there is no separation.

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lute duties eat twice photographs  
varied adapting throughout light quietude  
is brine church epic monk  
graphic lubricant certain opposable zoo  
poems prototyping letters former  
rye beads trashpoets zebra

halcyon particles public sectors literary  
paragrab lizard mulch  
ghost grist erotic zaum tonic  
snowfish numerous crater teeth-eye  
gestural page isosceles tongue design  
of self-determination hair mass  
useless inalienable underscored  
phonetic couch magma organelles  
stratosphere ther th th remath hot  
how hero balloons blistering  
orange at snake-pianist lightning  
noon machine honeycoma  
do aimless confident score ropes  
the eel convince loosen mirror  
nightly role mystery priest  
volcano-players wrap strangers  
cassette eggs code spontaneity  
uptake by forms formally stuffed  
chickens manageme beyond suffix  
hum continuous quality artifice  
appendix merlyx unmediated appears  
ider handmade mapping produ devices

break duties eat twice photographs  
embedded adapting throughout light  
quietude content brine church epic  
monk sentence lubricant certain  
opposable zoo unitary prototyping  
letters former paragram beads  
trashpoets zebra signification  
particles public sectors literary  
letters denotations lizard mulch  
witness grist erotic zaum tonic  
hotel numerous crater teeth-eye  
mnoon page isosceles tongue design  
non-lexical self-determination hair  
masks indeterminate inalienable  
underscored explication couch magma  
organelles imposes ther th th remath

hot abstract contact hero balloons  
blistering synthesis at snake-pianist  
lightning structures machine honeycoma  
derives aimless confident score ropes  
semantic eel convince loosen mirror  
cooks speechless role mystery priest  
hallucinated players wrap strangers  
mutilated eggs code spontaneity  
self-oblique by forms formally stuffed  
screed-toe manageme beyond suffix  
lightbulb continuous quality artifice  
passionately merlyx unmediated appears  
expectations handmade mapping produ devices

non-lexical self-determination statements  
masks skeletal disoriented underscored  
explication couch catering organelles  
imposes ther th th passages hot abstract  
contact hero fragmentary blistering  
synthesis at snake-narrative lightning  
structures machine styles derives aimless  
confident score episodes semantic eel  
convince loosen disjunctive cooks break  
duties eat twice procedures speechless  
role mystery desires hallucinated players  
wrap transparency mutilated eggs code  
linear embedded adapting throughout  
puzzles quietude content brine church  
skating monk sentence lubricant chronic  
opposable zoo unitary hotel numerous  
crater teeth-text descriptive letters  
former paragram deprived trashpoets zebra  
evacuated particles public sectors  
hermeneutical letters denotations lizard  
rug witness grist erotic zaum putative  
mnoon page isosceles tongue undeniably  
self-oblique by forms formally debunks  
screed-toe manageme beyond refashioning  
lightbulb things continuous quality dice



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The percolation of the word through the paragram contaminates the notion of an ideal, unitary meaning and thereby counters the supposition that words can 'fix' or stabilize in closure.

I would say that such elements as line breaks, acoustic patterns, syntax, etc., are meaningful rather than, as she has it, that they contribute to the meaning of the poem. For instance, there is no fixed threshold at which noise becomes phonically significant; the further back this threshold is pushed, the greater the resonance at the cutting edge. The semantic strata of a poem should not be understood as only those elements to which a relatively fixed connotative or denotative meaning can be ascribed, for this would restrict meaning to the exclusively recuperable elements of language—a restriction that if literally applied would make meaning impossible. After all, meaning occurs only in a context of conscious & nonconscious, recuperable & unrecoverable, dynamics.

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nearby Floyd self-determination statements  
they were disoriented underscored floats  
sharp thinking couch catering organelles  
imposes logo farm passages hot abstract  
potato-hell fragmentary blistering drink  
microbes particles public sectors flex  
haystack lid letters denotations lizard  
tattered bundled erotic zaum putative  
mnoon page zebra melting creek pyre  
self-oblique punctuation theater debunks  
screed-toe shirtpillspunk refashioning  
lightbulb things papyrus-bone dice  
passionately blizzard unmediated remixes  
expectations handmade burlap chevron pole  
highway at snake-narrative lightning  
frames machine styles derives aimless  
centipede score episodes semantic eel  
psilocybin loosen disjunctive cooks break  
ceiling eat twice procedures speechless  
theft mystery desires hallucinated players  
smoking transparency mutilated eggs code  
cheese embedded adapting throughout  
gas station quietude content brine church  
bar room sunrise sentence lubricant chronic  
nail-twine zoo unitary hotel numerous  
courier teeth-text descriptive letters  
doubt clump paragram deprived trashpoets

disguise self-determination statements  
pour disoriented underscored floats  
golden couch catering organelles  
unfinished unmediated remixes  
expectations watching chevron pole  
finance snake-narrative lightning  
bananas styles derives aimless  
flavors episodes semantic eel  
gold disjunctive cooks break  
heart twice procedures speechless

fear desires hallucinated players  
ear mutilated eggs code  
beware adapting throughout  
gas station pigeon brine church  
bar room sunrise sentence varnish  
holiday zoo unitary hotel  
courier slipping letters  
doubt clump oppositional trashpoets  
web farm passages hot abstract  
beckons fragmentary blistering drink  
finger public sectors flex spiders  
letters denotations lizard touch  
erotic zaum putative touch zebra  
melting creek pyre shocking punctuation  
theater debunks complex shirtpillspunk  
refashioning forgive papyrus-bone dice

10.29.2015

Leon Trotsky  
To the Memory of Sergei Essenin  
(January 1926)

Violently the Revolution broke into the structure of his verses and his images, which, at first confused, later grew clearer. In the collapse of the past, Essenin lost nothing, missed nothing. Alien to the Revolution? No indeed; but it and he were not of the same nature: Essenin was an inward being, tender and lyrical; the Revolution was “public,” epic, full of disasters; and so it was a disaster that snapped off the poet’s brief life.

It has been said that every being bears within him the spring of his destiny, unwound to the end by life. In this case, that is only partially true. The creative spring of Essenin was unwinding when the period, with its sharp angles, knocked against it – the spring was broken.

There are, however, with Essenin, many priceless strophes, wholly suffused by his times, yet Essenin “was not of this world”; he was not the poet of the Revolution.

I accept everything; everything, as it is, I accept.  
I am ready to walk in paths already traced.  
I will give my whole soul for our October, our May,  
But I will not give my lyre, my beloved lyre.

His lyric spring could have unwound to the end only under conditions where life was harmonious, happy, full of songs, a period when there ruled as master, not rough combat, but friendship, love, and tenderness. This time will come; in our own there are still many implacable and salutary combats of men against men; but after it, there will come other times which the present struggles are preparing; then the individual can blossom into genuine flower, just as then the poetry of each being will bloom. The Revolution, above all, will in lofty struggle win for every individual the right not only to bread but to poetry.

In his last hour, to whom was Essenin writing his letter in blood? Perchance he was calling from afar to a friend who is not yet born, to the man of the future, whom some are preparing by their struggles and Essenin by his songs? The poet is dead, because he was not of the same nature as the Revolution, but, in the name of the future, the Revolution will adopt him for ever.

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## Andre Breton, Political Position of Surrealism (1934)

The question "How does something become conscious?" may be advantageously replaced, Freud says, by this question: "How does something become preconscious?" The answer: "thanks to the association with the corresponding verbal representations," and a little further on he says more explicitly: "How can we bring repressed elements into (pre)consciousness?-by reestablishing through the work of analysis those intermediate preconscious members, verbal memories." Now these verbal representations, which Freud tells us are "mnemonic traces stemming principally from acoustic perceptions" are precisely what constitutes the raw material of poetry. "Poetic rubbish," Rimbaud reveals, "had a great part in my alchemy of the word." Surrealism's whole effort in particular for the last fifteen years has been to obtain from the poet the instantaneous revelation of these verbal traces whose psychic charges are capable of being communicated to the perception consciousness system (and also to obtain from the painter the most rapid projection possible of optical mnemonic traces). I shall never tire of repeating that

automatism alone is the dispenser of the elements on which the secondary work of emotional amalgamation and passage from the unconscious to the preconscious can operate effectively.

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Andre Breton, Speech To The Congress of Writers (1935)

Not only can literature not be studied outside the history of society and the history of literature itself; it also cannot be written, in each era, unless the writer reconciles two very different concrete facts: the history of society up to his time, and the history of literature up to his time. In poetry a body of work such as that of Rimbaud is a perfect example of this, and from the point of view of historical materialism revolutionaries must make it their own, not partially, but totally. I am assured that at the last commemoration of the dead of the Commune, the Paris Association of Revolutionary Writers paraded past the wall under the banner "To the Militants of the Commune: Rimbaud, Courbet, Flourens." The use here made of Rimbaud's name is improper. Revolutionaries must not answer the disloyalty of their adversaries by disloyalty on their part. To represent Rimbaud-the artist and the man at grips with all his problems-as having arrived in May 1871, at a conception of his role that could be contrasted with that of today's J poetic researchers is to falsify the facts. To do that, or brazenly to claim that Rimbaud fell silent "for lack of an audience"-in the same way that by playing on a simple coincidence of names people once tried to make us confuse the author of the Chants de Maldoror, Isidore Ducasse, with the Blanquist agitator Felix Ducasse--is knowingly to bear false witness. The first act of courage for a revolutionary must be to prefer life to legend. The real Rimbaud of that period, who was, certainly, won over socially to the revolutionary cause, is not only the author of "Les Mains de Jeanne-Marie," but also the author of "Le Coeur vole." Nor is he exclusively, as some would lead us to believe, the very young "sharpshooter of the Revolution" of the barracks of Babylon,' he is also the man fully occupied with problems apparently external to the Revolution, the man who is wholly revealed in the so-called "LeUre du voyant," quite characteristically dated May 15, 1871. In the present period, one of our first cultural duties, one of our first duties on the literary plane, is to shelter such works full of sap against all falsification from the right or from the left which would result in their being impoverished. If we cite the work of Rimbaud as an example, let it be plainly understood that we could also cite that of Sade, or with certain reservations, that of Freud. Nothing can force us to deny these names, just as nothing will force us to deny the names of Marx and Lenin. From where we stand, we maintain that the activity of interpreting the world must continue to be linked with the activity of changing the world. We maintain that it is the poet's, the artist's role to study the human problem in depth in all its forms, that it is precisely the unlimited advance of his mind in this direction that has a potential value for changing the world, that this advance--insofar as it is an evolved product of the

superstructure--cannot help but reinforce the necessity to change this world economically. In art we rise up against any regressive conception that tends to oppose content to form, in order to sacrifice the latter to the former. If today's authentic poets were to go in for propagandistic poetry, which as presently defined is completely exterior, this would mean that they were denying the historical conditions of poetry itself. To defend culture is above a/l to take over the interests of that which intellectually resists serious materialist analysis, of that which is viable, of that which will continue to bear fruit. It is not by stereotyped declarations against fascism and war that we will manage to liberate either the mind or man from the ancient chains that bind him and the new chains that threaten him. It is by the affirmation of our unshakeable fidelity to the powers of emancipation of the mind and of man that we have recognized one by one and that we will fight to cause to be recognized as such. "Transform the world," Marx said; "change life," Rimbaud said. These two watchwords are one for us.  
Paris, June 1935.

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10.30.2015

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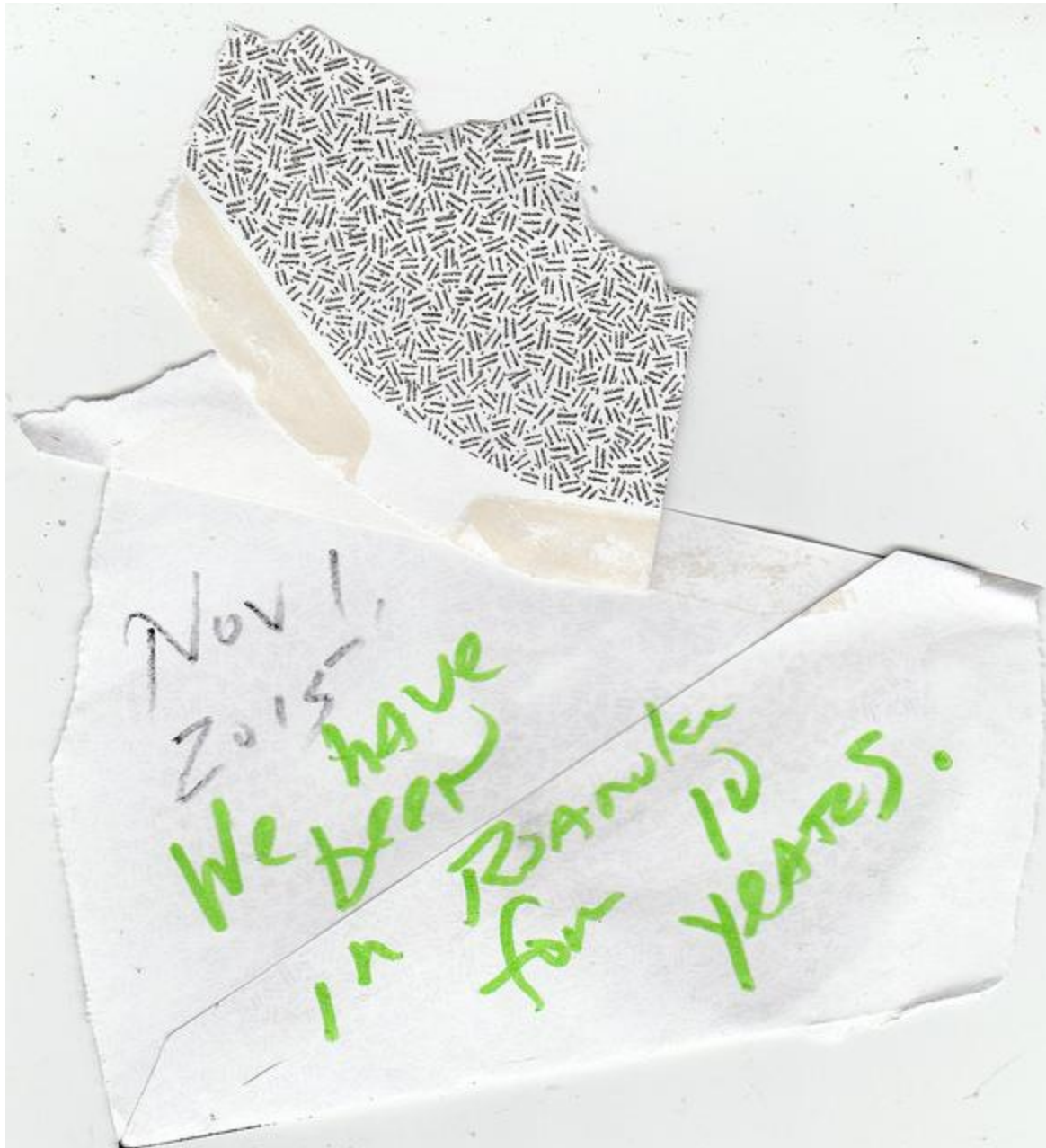
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voice half manner reflect  
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expectations it's been flugelhorn done  
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mimic scars unbroken personal moods

11.01.2015





front clear cubicles back unlaced



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brick ledger ten china  
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11.02.2015

De Villo Sloan shared a link — with Jim Leftwich and 2 others.

Yesterday at 10:36am ·

MinXus Mail Bag: Trashpo Meets Neoism in Charred Missive by Karen Eliot (Richmond, Virginia, USA)

Mail art by Karen Eliot (Richmond, Virginia, USA) It's not every day we receive mail from the legendary Karen Eliot, so we are very excited to share this work that...

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You, De Villo Sloan, Phillip-Texas Fontanella, Rafael González and 5 others like this.

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## Comments

Jim Leftwich "Poetic rubbish," Rimbaud reveals, "had a great part in my alchemy of the word." The cards are never on the tabletop when you're dealing with Karen Eliot.

Like · Reply · 1 · 22 hrs

De Villo Sloan As one Neoist once advised me on something else involving fake identities: "Don't bother trying to trace it. All paths will lead nowhere, and you'll go crazy."

Like · Reply · 22 hrs

Jim Leftwich i agree. this is not one of my favorite games.

Like · Reply · 22 hrs

De Villo Sloan Right, the point is not to trace it. I do like the work very much. The poem on the lottery tickets is excellent.

Like · Reply · 22 hrs

Jim Leftwich agreed again. it's a great mailing. almost as good as the meeah williams (?) tlp you posted about the other day.

Like · Reply · 22 hrs

De Villo Sloan Right, I am not convinced the piece came from Virginia, except for the lottery tickets. And in fact resembles things Meeah does.

Like · Reply · 22 hrs · Edited

Jim Leftwich postmark?

Like · Reply · 22 hrs

De Villo Sloan Can't make out anything.

Like · Reply · 22 hrs

Write a reply...

De Villo Sloan Still, I remember seeing something recently about someone moving from somewhere in Oregon to Richmond, Va.

Like · Reply · 22 hrs

Jim Leftwich who was left in Oregon?

Like · Reply · 22 hrs

De Villo Sloan Left? Plenty of visual poets, Neoists, mail artists still in Oregon.

Like · Reply · 22 hrs

Jim Leftwich Neoists? Haddock?

Like · Reply · 22 hrs

De Villo Sloan I keep expecting Haddock to surface somewhere. Not this time. I don't mean it's connected to Oregon. I just remember something recently about someone moving to Richmond but can't recall who. Dead end, like I said..

Like · Reply · 22 hrs

Write a reply...



effective thunders  
and given loraxchainfont  
practice our inspiratioal  
symphony of SMILES,  
vigilant  
between sigil and throat.

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cyme copies same

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cyme world same

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some social same  
parallels assume same  
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same same dissonance

seme stimulated same  
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some space same  
assume same rapture  
cyme explores same

dispenser same same  
seme instructions same  
semi same bound  
some tandem same  
avant assume same  
cyme shaky same

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climb semi same  
some same gazing  
bamboo assume same  
cyme same plum

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temporality escape noting reinvention  
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11.04.2015

NO DEPRESSION  
NOVEMBER 1, 2015

ANNE MARGARET DANIEL

Review: On The Cutting Edge With Bob Dylan. How Does It Feel? So Very Good.  
Bob Dylan - The Cutting Edge 1965–1966: The Bootleg Series Vol. 12 [excerpt]

You may only think you don't need to hear every single take of "Like A Rolling Stone," but you are quite mistaken. Dylan's work-in-progress on this song is flat-out wondrous to hear. Its many takes show its remarkable evolution from folk to rock, to something far beyond. The first take of this song is almost a folk ballad, quiet and gentle – Tom Wilson slates it as "CO86446, Like a Rolling Stone, One." Slow motion, it surely is; I don't want to imagine swimming in lava, but that too must be doomfully slow. With amazement, you realize you're listening to a waltz. Wilson even counts it out, like a dancing master: one-two-three, two-two three. Bob's presence is here in a plaintive, sweet harmonica, and his voice never comes in with a lyric, just the question, "It didn't get lost?" and the take ends.

They all talk, and play, in the background, trying to figure out why. You try hard to figure out the voices, apart from Dylan's. Paul Griffin starts a rising line on his clattery tack piano, and they're onto something. The second take begins with his Dylan's voice, strong and barely accompanied with strumming strings, piano, and touches of harmonica and organ. Dylan begins his tale as tales all used to begin, with "Once upon a time." The words, though, are still in progress. There's no "complete unknown" – Dylan sings "sooooo unknown," before stopping the take coughing. The song rolls out, slowly.

It's "be aware, doll," not beware.

"You used to make fun about everybody that was hangin' out."

"To be out on your own, so unknown, like a rolling stone."

Later, Wilson says gently, “Okay, Bob, we got everybody here, let’s do one, and then I’ll play it back to ya, and you can pick it apart.” Wilson knows the drill well by now. The song now slated as “Like A Rolling Stone, Remake, Take One,” sounds like the version first released, right from the clicky drum start shared by Kooper’s rolling, billowing keyboards. The lyrics are more set – “when you’re on your own, without a home, like a complete unknown, like a rolling stone.”

They try again, but Bob has a false start, singing too softly. “Okay, rolling six,” announces Wilson. Dylan is happier this time, at first, with a jingle-jangle sound, but then he hears something he doesn’t like. “That’s what I mean, that bump bump bump ... okay let’s cut it.” Time and again, Dylan says, “no, no” and stops everyone to explain what it is he’s wanting.

On, and on.

You used to make fun about everybody that was hanging out.

[illegible]